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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive. Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC., Publishers.

15-17 East 40th Street.
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

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If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK.

Brentano's, Fifth Ave. and 27th St.
Powell's Art Gallery, 983 Sixth Ave.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

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Art News Office - 17 Old Burlington St., W.

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EXHIBITIONS NOW ON.

Modern Paintings at City Club.

A group of modern paintings is on exhibition at the City Club, 55 West 44th St., including 13 pictures by five American artists. Haley Lever contributes two examples, "A Windy Day," and a "Landscape," both colorful and striking examples of his well known style. An interior view of the Cathedral at Toledo, by Samuel Halpert, is more pleasing than "Still Life," by the same artist. His "Roof Tops Paris" and "Interior," a studio scene, are both good. Edward Fisk has a "Still Life," "Pine Trees," and "Adirondack Country," all fair specimens of his brush and Man Ray has a typical "Still Life."

John Marin's Recent Watercolors.

John Marin, "the greatest watercolor painter of all time," according to Mr. Alfred Stieglitz, is showing a group of recent works at Mr. Stieglitz's Photo-Secession Gallery, 291 Fifth Ave., including views representing the Adirondacks, and a few ultra-modern, extremist compositions, the very latest development of the artist's talent.

Mr. Marin is a musician, and he plays with his brush as he would play upon a musical instrument, producing harmonies of color and form that reveal his subconscious soul, harmonies that are somewhat disconcerting to the uninitiated, but doubtless full of subtle meaning to the artist himself.

Naval Prints at Kennedy's.

In these days of the submarine, the destroyers of the XX century, special interest is attached to an exhibition of naval prints now on to Feb 24, at the Kennedy Galleries, 613 Fifth Avenue. Many of these historic old prints were engraved in England, and others in this country. They are interesting records of the days when the Chesapeake met the Shannon on the high seas, and won a naval victory, and Commodore Perry achieved fame in the battle of Lake Erie.

Of note in the display are the "Endymion and President," by Jeakes, after Buttersworth; and H. M. S. Shannon, and the Chesapeake, by Haghe, after Shetky.

Another historic event is depicted in the print illustrating the sea fight between the "United States," under command of Com. Decatur, and the H. M. S. "Macedonian," in command of Capt. John Carden, by Tanner, after Birch.

Photo Exhibit at Print Gallery.

Some eighty photographs, including portraits and landscapes by members of the Alumni Association of the Clarence H. White School of Photography form an exhibition of interest for devotees of the camera at the Print Gallery, 707 Fifth Ave., until Feb. 28.

AMERICA AS AN ART CENTRE.

We commend to our readers a perusal of the review of the memorial exhibition of works by the late William M. Chase, at the Met. Museum, and of the truthful sensible and timely remarks of Mr. John E. D. Trask, late Art Director of the San Francisco Exposition on "America As An Art Centre," printed in our columns today.

The story of Chase's life and painting and of the influence of his teaching and work on contemporary American art life—coupled with Mr. Trask's analysis of the reasons why America, while it has become a great, perhaps the great art mart of the world, under present conditions, cannot well be a great art centre—is instructive and significant. An over-commercialized country can neither well produce great art, nor become a true art centre. When our art-lovers and collectors can learn, as did Chase, to study and collect for art's sake, and not the dollar's, then, and then only, can we hope to be an art centre such as Italy, Holland, England and France have successively been, and despite the war, remain, and will again continue to be.

Works by Raphael Kirchner.

Mr. Robert Boss is showing at his galleries, 3 W. 47 St., 70 watercolors by Raphael Kirchner, among them several portraits, that of Mrs. John E. Leggett of London and New York an especially happy example of the artist's style.

Mr. Boss is responsible for the "discovery" of Raphael Kirchner, whose vogue appears to have grown rapidly since the day when a drawing in a paper-covered novel bought by chance at the Gare du Nord, Paris, attracted the attention of Mr. Boss, causing him to abandon his projected journey to London and to consult the first directory he could find in order to discover the artist who signed the drawing. He succeeded in his quest and made a business proposition to Kirchner, promising to make his reputation, a promise which he has certainly kept.

The "Kirchner Girl" is a type of her own, differing from the black and white of her predecessor, "The Gibson Girl," in that she is all life, color, movement, a glowing embodiment of the "eternal feminine" of the day. She is decidedly "modern," but delectably so, and if she is sparsely veiled, her beauty reconciles one to her disregard for clothes.

These colored drawings are varied, some eccentric in conception, some fantastic, and others almost ethereal, and all are interesting, and are good in technique and color. The original watercolor drawings for the Foyer of the Century Theatre, N. Y., as also those for the large mural decorations in the same theatre, are most decorative and deserve special mention.

"Reflections," "L'Essayage du Chapeau," "Au Boudoir," "The Bather," "Ghirlandaja," "Inspiration," and too many others to be mentioned in a brief notice, are perhaps the most characteristic examples of the artist's work now shown.

Hahlo "Comes to Heel."

Mr. Arthur H. Hahlo, proprietor of the Hahlo Print Gallery at No. 569 Fifth Ave., and son-in-law of Mr. Isaac Stern, who, with the single exception of his fellow Harvard graduate and print dealer, Herr Franz Hanfstaengl, was the only art dealer on Fifth Ave. and, as far as can be ascertained, in New York, to fail to display an American flag on his establishment on "Preparedness Day," last Spring—has since the recent rupture of diplomatic relations with Germany—hung out the Stars and Stripes over his show window.

It is gratifying to note that Mr. Hahlo has, even if belatedly, "seen the light."

Herr Hanfstaengl Speeds Bernstorff.

Herr Franz Hanfstaengl, proprietor of the print gallery at No. 543 Fifth Ave., and a graduate of Harvard, it is reported, donned a full evening dress suit early on Wednesday morning last, and proceeded to Hoboken, to bid his German Ambassador, Count von Bernstorff, "Godspeed" on his enforced voyage home. It was doubtless gratifying to Count von Bernstorff to know that in the American art world, at least, "one heart is loyal yet."

ART BOOK REVIEWS.

VENETIAN PAINTING IN AMERICA. By Bernard Berenson; 8vo, \$4. Frederic Fairchild Sherman, New York.

This work on XV Century Venetian Painting in America, by the well-known authority on early Italian painting, is more than a mere catalog of the works of the great Quattrocento artists in the United States, although it serves that purpose admirably, and art students will welcome it as a comprehensive and critical study, both of these artists and their works.

There may be divergence of opinion as to Mr. Berenson's attributions of certain pictures to certain artists now and then, but there can be no question as to the amount of research and serious study that have been given by Mr. Berenson to enable him to arrive at his conclusions.

Considerable space is devoted to Giovanni Bellini, and here one feels that the author again writes *con amore* on a subject he has already treated in some of his essays, in the "Study and Criticism of Italian Art," and which he may supplement later on by a book dealing entirely with this Venetian master, who "for fifty years led Venetian painting from victory to victory," to quote from Mr. Berenson's chapter on the three Bellini.

The chapter on Giovanni Bellini's pupils and followers gives an excellent account of Carpaccio, Montagna, Cima, and two generations of followers of the artist. Of even greater interest is the appreciation of Mantegna, Bellini's brother-in-law and the genius of the Paduan school.

Mr. Berenson's remarks on Bellini's unfinished creation, the Alnwick "Bacchanal," formerly in the collection of the Duke of Northumberland, gain special interest from the fact of this picture having recently become the property of the American art collector, Mr. Frick. It was at one time erroneously attributed to Basaiti and even cataloged as such. Mr. Berenson states that "Titian did not disdain to complete" this work of the great Venetian painter.

PICTURES BY THE OLD MASTERS IN THE LIBRARY OF CHRIST CHURCH, OXFORD. By Tancred Borenius, Ph. D., Oxford University Press, London. Price 5/- net.

This valuable catalog, with historical and critical notes of the pictures by Old Masters belonging to the Library of Christ Church, Oxford, has recently been published by the University Press. The catalog, which is arranged according to schools and in historical sequence within those schools, satisfactorily supersedes any previous attempt to classify this important collection, the greater portion of which was bequeathed to the Library in the middle of the 18th century by General John Guise, additions being received later from the Fox-Strangeways and Savage-Landor collections.

In spite of, or perhaps even because of, its brevity and its welcome lack of anything irrelevant or superfluous, this volume will, without doubt, prove of the greatest value to students of art, the fact that it has been prepared by so distinguished a critic and expert as Dr. Tancred Borenius (who, it will be remembered, is London Lecturer to the Slade School of Fine Art, and the editor of the second edition of Crowe and Cavalcaselle's History of Painting in North Italy), is sufficient to vouch for the profundity of research and knowledge which underlie it. Dr. Borenius' criticism is always of particular interest when dealing with subjects relative to early Italian art, his articles on which are familiar to all who are acquainted with his frequent contributions to the Burlington Magazine. It is therefore not surprising to find in this unpretentious little book with its businesslike and condensed notes much that throws fresh light upon pictures, regarding which discussion has hitherto failed to achieve any definite conclusion.

Among other interesting works on which controversy has waxed high, are the Ten Sybils, attributed by Berenson to his imaginary Amico di Sandro, and by Dr. Borenius classed with slightly less definiteness to "The School of Botticelli." In regard to "The Adoration of the Shepherds," formerly regarded as a Raphael, the author takes the view that it is the work of Girolamo da Treviso, an attribution, which, in view of the character of the painting, is of particular interest. Each item included in the catalog has obviously been the object of minute inquiry, and no existing attribution, however time-honored, has been allowed to pass unchallenged. The illustrations which are extremely numerous, are exceptionally well reproduced.

L. G-S.

In spite of the amount of time William A. Coffin has given to the advancement of the work of the Committee of One Hundred for the Fraternité des Artistes, Paris, he has found leisure nevertheless to paint some landscapes, which he will exhibit during the season.

OBITUARY

Charles Coolidge Haight.

Charles Coolidge Haight, architect, died Feb. 9 at his home at Garrison-on-Hudson, N. Y. He was born in N. Y. City, 1841, the son of the Rev. Benjamin I. Haight, assistant rector of Trinity Church, and Mrs. Hetty Coolidge Haight; was graduated from Columbia in 1861 and the following year enlisted with the Seventh Regiment in Baltimore. He served as lieutenant and captain of the Thirty-ninth New York volunteers, was severely wounded at the battle of the Wilderness and was compelled to leave the army.

Before taking up work as an architect he studied at the Columbia Law School, he designed the brick buildings of Columbia College in Madison Avenue, now removed, and those of the General Theological Seminary, in Chelsea Square. For Yale University he designed Vanderbilt and Phelps halls, the university library and the Mason, Sloane and Osborn laboratories, as well as new dormitories for the Sheffield Scientific School.

Other buildings designed by Mr. Haight were the N. Y. Cancer Hospital, St. Ignatius' Church, the Havemeyer house, Fifth Avenue; the Second Field Artillery Armory, in the Bronx, and the Garrison Chapel of St. Cornelius, on Governor's Island. He also designed the Keney Memorial Tower, at Hartford, Conn. He was a member of the Loyal Legion and the University, Century and Church clubs of N. Y., as well as the St. Nicholas Society.

Mr. Haight in 1865 married Miss Euphemia Kneeland, and leaves two sons, the Rev. John McVickar Haight, rector of Holy Innocents' Church, Highland Falls, N. Y., and Capt. C. Sidney Haight, U. S. A., and one daughter, Miss Sarah Bard Haight.

John J. Boyle.

John J. Boyle, the well-known American sculptor, died Feb. 10 at his residence in this city. His serious illness was noted in last week's ART NEWS.

The sculptor was born in New York in 1851 and was consequently 65 years of age at his death. He began life as a stone-carver and studied drawing at Franklin Institute, Phila., and the Beaux Arts, Paris. In 1884 he completed his first important work, for Lincoln Park, Chicago. He lived and worked in Europe, 1884-'87, and in 1886 his "Stone Age," now in Fairmount Park, Phila., received hon. mention at the Paris Salon.

Among the artist's best known works are the Benjamin Franklin statue in front of the Phila. Post Office, the replica of the same, erected in Paris by the French Government in April, 1906, and the Bacon and Pluto statues in the Congressional Library-Rotunda.

The sculptor was for some time a member of the N. Y. Municipal Art Commission, and for eight years was a member of the National Sculpture Society. He was also a member of the National Arts and Catholic Clubs, the T Square Club of Phila. and the N. Y. Architectural League. He married in 1892, Miss Elizabeth Carroll of Phila. who survives him.

William J. Woodman.

William J. Woodman, who has been associated with Scott & Fowles, No. 590 Fifth Ave., since the firm started in business, and who was well and widely known and popular in the art trade, died suddenly of pneumonia Feb. 8 last. He was born in Buffalo and was still comparatively a young man. Mr. Woodman had been serving on the jury and was suddenly stricken down with a severe cold which developed into the fatal disease which carried him off. The funeral took place from his apartments at 851 Lexington Ave., where a masonic service was held, on Sunday last and the interment took place at Dunkirk, N. Y., on Monday. Mr. Woodman, who was a bachelor, is survived by an aged mother and three brothers. Possessed of an amiable and attractive personality, and having acquired a thorough knowledge of the business, Mr. Woodman had made himself most valuable to his firm, and he will be greatly missed, not only by his close business associates, but by a host of friends in the art world.

"Futurists" at Gamut Club

Henry Lee McFee has arranged an exhibition of "futurist" paintings for the Gamut Club, 69 West 46th St. The display is a small one but noisy enough to make up for any discrepancy in numbers. All of the leading "futurists" are represented, including Marsden Hartley, John Marin, Charles Demuth, Andrew Dashburg, Paul Rohland, Edward Fisk, A. Walkowitz, Henry McFee and Mabel Dodge. The latter has six charmingly infantile flower subjects that bespeak her ultra youthful mind. The entire display, decidedly kaleidoscopic, has no message for the academic and conservative art lover.